

Film as a Linguosemiotic Phenomenon: Translational and Neurolinguistic Aspect

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Abstract: *This study aims to study the potential of film as a semiotic and translational phenomenon for foreign language proficiency and translator training in the context of neurolinguistics. The article examines the theoretical foundations of the use of films in language education, focusing on the role of semiotics and translation in language learning and the didactic benefits of using films in the foreign language classroom. The research was carried out by reviewing the existing literature on audiovisual text and the peculiarities of its translation. It also presents an example of the experience of translation students who translated "The Interpreter" (Pollack, 2005a) from English to Ukrainian. The findings suggest that film adaptation for language learning has the potential to provide multiple benefits and can be a very effective tool in terms of developing communicative competence and translation skills as an aspect of neurolinguistics development. First, films can serve as a source of authentic and engaging language input, exposing learners to a variety of accents, dialects and registers of the target language. Second, films can promote cultural sensitivity and awareness by providing students with valuable information about the customs, traditions, and social norms of the target culture. In addition, movies are a manifestation of artificial intelligence and can support students' motivation and interest in language learning, as they are often strongly motivated to participate in watching movies in the target language.*

Keywords: *Semiotic and translation phenomenon, language acquisition, language learning, cultural awareness and sensitivity, communicative competence, translation skills.*

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Introduction

The field of film studies increasingly recognizes the importance of understanding films as complex linguistic and semiotic phenomena. However, when it comes to audiovisual translation (AVT), the challenge of conveying not only the linguistic but also the cultural meaning of a film can be particularly difficult. As Nerubasska et al. (2020, p. 277) argue that understanding the ontology of virtual objects, such as those present in virtual matter, requires an understanding of social objects and requires analysis in a neural context, which facilitates the use of artificial intelligence in combination with linguistic learning. Thus, audiovisual translators must have a clear understanding of the linguistic and cultural characteristics of the source and target languages in order to effectively convey the intended meanings and cultural references embedded in the film.

The accelerated pace of technological progress has ushered in new methods and techniques for language learning. As a result, AVT plays a crucial role in modern society in ensuring the effective transfer of information and cultural knowledge across linguistic and cultural boundaries (Talaván, 2019, p. 70). In addition, the former serves as a “site of representative practice” (Pérez-González, 2014, p. 30). Recently, there has been growing interest in merging AVT with a communicative pedagogy approach to facilitate language learning and teaching.

As complex communicative works, films offer a unique platform for studying the interaction between language, visual communication and cultural context. In addition, films also have great potential as a tool for linguistic didactic purposes (Alonso-Pérez & Sánchez-Requena, 2018, p. 14), providing rich visual and audio stimuli that can help learners engage with a new language and master it more authentically and attractively. Overall, the linguistic and semiotic complexity of films underscores the crucial role of audiovisual translation and linguistic didactic approaches in facilitating intercultural communication and language learning.

The article aims to investigate the translational and linguistic didactic aspects of the film as a linguosemiotic phenomenon. The goals are twofold. First, the study aims to investigate how the process of film translation affects the linguistic and cultural meanings conveyed by films in different languages and cultures. Second, it sets out to explore the potential of film as a tool for language teaching and learning, particularly in the context of foreign language acquisition and the development of translation skills. By solving these tasks, the research tries to improve the understanding of the function of the film in the fields of language education and intercultural communication.

Movies as an aspect of neurolinguistics

Interest in neurolinguistics is dictated by the anthropocentric turn in linguistics, in which the field of interest of linguists has moved from the field of structural linguistics to the field of human manifestation in language. A special field of activity for modern linguistic research is communication. One of the interesting phenomena is the study of neurolinguistics as a set of techniques, tactics and methods that allow to transform a person's state, behavior and outlook. There are several approaches to understanding neurolinguistics. First, it is seen as an empirical epistemology because it is based on personal observation and experience and focuses on factors "that work". Second, neurolinguistics is defined as a set of productive technologies. Thirdly, neurolinguistics is defined as an effective method of psychotherapy.

Despite the fact that scientists emphasize that neurolinguistics does not have the status of a science, theoretical and terminological development and consistency, however, the harshest criticism of neurolinguistics comes from circles and from persons who know little about this discipline, and critics accuse them of "inefficiency" and "inhumane use » deny each other. The ethical use of any effective tool or method is determined by the intention of the person who applied it. has shown its effectiveness in practice, is widely used in various spheres of social life and has the right to be researched.

A priori, the purpose of any communication, even an ordinary meaningless conversation, is to influence another person or group of people and cause certain feelings, experiences and actions.

One of the oldest conscious appeals to the methods of neurolinguistics can be considered the use of universal suggestive texts - spells, prayers, mantras, incantations, affirmations, hypnosis formulas. Currently, neurolinguistics is widely used and covers, without exaggeration, all aspects of human life.

Based on linguistic and communicative phenomena, neurolinguistics is highly effectively used in medicine (impact on health, pain control, rehabilitation), in psychotherapy and psychology (phobias, aggressive states, age-related degradation, changing stereotypes of behavioral reactions, criteria and values, modeling of effective personalities based on self-identification with successful personalities with a formal display of the image (children unconsciously use this effective technique in role-playing games, trying on the image of a cosmonaut, scout, Cossack or robber, daughter or mother), in everyday communicative situations (father-child, manager-employee ,

negotiations, situations of persuasion), with awareness of the phenomena of the unconscious (immersion in a trance, communication at the level of unconscious processes)

Neurolinguistics becomes the main aspect of personality development in the conditions of modern information society. Analog marking - selection of an important part of speech using tone of voice, pauses and gestures. In the studied case, the visual perception of the text creates auditory sensations in the recipient, and in this way the reception of modality is realized.

Pattern Breaking is a series of techniques built on "breaking" patterned thinking and patterned language responses that people unconsciously use in everyday life. At the moment of destruction of the template, a person is most susceptible to suggestion. Comic effect is one of the most effective mechanisms for creating a pattern-breaking situation; it can be achieved using various neurolinguistic and language techniques.

Two such techniques were found in the studied text: oxymoron and deliberate mixing of characteristic features of different speech styles to achieve a comic effect.

Oxymoron is a linguistic stylistic device (stylistic figure) built on a combination of opposite in meaning, contrasting concepts, which together form a new semantic unity. An oxymoron is a type of illogicality. In neurolinguistics, this is used as an auxiliary technique to implement the pattern breaking technique.

Combination of features of different speech styles – in the studied text, this is the introduction into the text of tokens that contrast with the context according to the principle of speech affiliation.

The introduction of new data into the world picture and their privatization by the recipient is a phenomenon when new information brought from outside is introduced by the recipient into his unique world picture and begins to be recognized as part of his own world picture. of the world, which leads to a change in the recipient's picture of the world, and at the next stage - in his behavior. A conceptual picture of the world in linguistics is understood as a set of knowledge about the world acquired as a result of human activity, as well as methods and mechanisms for interpreting new knowledge.

Identification of secondary benefits - important, although often unconscious, motives of human behavior. For example, when neurolinguistics works with obsessive habits, such as smoking, overeating, the work is significantly complicated by the so-called secondary benefits. For example, a man smokes not only because he gets pleasure from the process

itself, but uses smoking as a function of reducing time (finished work - smoked), relaxation, communication and establishing contacts. Often, an individual believes that the motive of his behavior is clearly expressed and declared, the so-called main motive of behavior. In fact, his behavior is largely determined by implicit secondary benefits.

From the text, it is easy to reconstruct the audience for which this conversation is intended - young people, who are characterized by blurred value dominants.

When watching videos, we see the implementation of this technique on non-verbal and verbal levels, for example, the author gives the same clothing preferences as the recipient (checkered shirts, long or short-sleeved t-shirts, a shirt worn elsewhere). This allows you to keep your distance and at the same time act as an "insider" (referring to the archetypal idea of the "stranger" as a potential enemy).

The inherent intention of the text - to create trust in the recipient - is strengthened by submitting a message in the form of a question of the intended interlocutor and an answer to this question. During the conversation, a joint semantic conclusion is created (this technique is a productive way of introducing new knowledge into the recipient's model of the world). Creating a closer, trusting relationship is facilitated by "switching to you" through the use of the 2nd person singular pronoun.

The linguistic component of the report technique consists in the use of stylistic correction, namely in the imitation of the peculiarities of the speech style and lexical preferences of young people. In this way, the author enters the reader/viewer audience as "his", establishing trust, which is a necessary condition for mutual understanding. For the same purpose, abbreviated vocabulary, accepted among teenagers, and stable expressions were used.

This text shows that the author has communicative competence, that is, the ability to communicate in his various registers for the optimal achievement of the goal. The concept of "register" refers to the style of speech.

The form of the transcript of the conversation, the rhythm and graphic design of the text are also aimed at establishing mutual understanding. In this case, suggestiveness should be noted, which is understood as a psychological influence on a person's consciousness and subconsciousness, during which an uncritical perception of his beliefs and attitudes occurs.

In terminology, the neurolinguistic effect on different senses is called a modality, in which the data received by the recipient from one channel

causes sensations received from another channel. For example, when visualizing a given text, an auditory sensation arises - a familiar voice voices the text in a familiar, expressive manner. One of the key techniques of neurolinguistics is to introduce new data into the recipient's worldview so that the new data is privatized and accepted as one's own. For example, the typical image of a criminal, created by the film industry and embodied in Clint Eastwood's character, is unexpectedly amended, and a more down-to-earth image of an average criminal emerges in a few phrases: "An ordinary criminal enters from behind - so that he is not seen and does not have time to react. And hits the victim on the head with something heavy. Hospitalization in the intensive care unit is guaranteed in approximately 85% of cases.

Appealing to images is a traditional technique of neurolinguistics (Clint Eastwood nervously twitching his fingers over an open holster to Morricone's fanfare). In this case, we can talk about the use of three techniques of neurolinguistics at once: the cognitive reception of a literary allusion, when a comparison is made with a well-known character characterized by a certain communicative mass associative train, and the attraction of background knowledge about the hero to the person who is compared with him. The image is the source of several channels of perception (a visual image of Clint Eastwood's hero and an auditory image of Morricone's fanfare arise in the recipient's mind; other cues, noises and sounds accompanying the film episode are also possible). In this case, we are talking about using the possibilities of receiving the modality.

In addition, the method of destroying the template is used, when instead of the expected, the unexpected is offered, and at this moment of departure from the template, a person becomes inspired. The pattern-breaking technique is a comical situation that weakens the critical perception of new information. A comic situation is modeled in the studied text by introducing into the text lexemes that contrast with the context according to the principle of speech belonging, for example, high style and slang (or colloquial style).

The technique of creating paradoxical statements is often used by the oxymoronic direction in psychology and the eponymous technique of neurolinguistics.

In general, representatives of one or another society have a negative attitude to being forced to act according to a template, which is reflected in the language by such established expressions: "don't read me notations/morals/lectures." Don't give 'valuable instructions'. On the contrary, breaking patterns and paradoxical thinking cause unconscious

positive emotions and positive evaluation in most people. This explains the positive assessment in the communicative mass consciousness of the hero of folk tales as a bright bearer of paradoxical thinking, who is alien to stereotypical actions and ways of thinking.

The author's task is to bring the recipient - an inexperienced young man, a "resident of the country of elves" with an "unobscured consciousness" to the real ground. Help him realize the main motive of behavior - safety and secondary benefits (increased self-esteem and satisfaction of a sense of self-importance by purchasing a weapon). To solve this problem, the author uses the tactics of discrediting the experience of the recipient, and the strategy, in turn, is based on the use of various linguistic and non-linguistic techniques of neurolinguistics. In response to the recipient's desire to feel like a superman with a gun in his hands, the author creates a binary opposition of antonymous images: the romantic hero Clint.

Eastwood with a gun in his hand to Morricone's fanfare and "a cruel ram with a gun in his hand." Next, the reader is invited to choose which of these two images corresponds to him: "The weapon in the hand does not give anything at all. If you are a sheep in life, you will not turn into a wolf with a gun in your hands. A sheep with a gun in its hands is a cruel ram. Not a wolf. And wolves that act without thinking about the consequences will pounce on you.

Understanding film as a linguistic and semiotic phenomenon

Recent advancements in Information and Communication Technology have revolutionized the field of AVT, opening up new opportunities for more interactive and engaging approaches to translation. These technological innovations have enabled the development of sophisticated tools and software applications, allowing translators to create high-quality subtitles, voice-overs, and dubbing more efficiently and streamlined. For instance, subtitling software can automatically synchronize subtitles with audiovisual content, making it possible to produce accurate and high-quality translations in a shorter time frame. Additionally, advances in speech recognition technology have made it possible to create voice-overs and dubbing that closely match the original audio while also providing a more natural and fluid experience for the viewer. As a result, these interactive options have expanded the range of available AVT activities, making it possible to create immersive audiovisual experiences that facilitate cross-cultural communication and language learning (Sokoli, 2018, p. 77).

As a form of visual communication, film is a complex and multifaceted medium encompasses various elements, including language and

semiotics. The former can be regarded as a linguistic phenomenon due to its use of language as a fundamental component of communication. According to Zabalbeascoa (2008, p. 21), audiovisual text is “a communication act involving sounds and images”. In other words, language in films is not only limited to verbal dialogue but also includes visual and auditory elements such as subtitles, captions, voice-overs, sound effects, and music. These linguistic elements convey meaning and contribute to the overall narrative and aesthetics of the film. In addition, language in films plays contributes to character development, plot advancement, and audience engagement.

Semiotics, the study of signs and symbols, also plays a significant role in understanding film as a phenomenon. The latter employs a wide range of visual and auditory signs, including images, gestures, facial expressions, color, lighting, camera angles, and editing techniques, to communicate meaning and create a semiotic system. These signs are organized and combined to construct a narrative structure, evoke emotions, and convey messages.

Zabalbeascoa (2008, p. 24) claims that in the context of communication when there are two distinct types of signs and two separate channels of communication, there arises a total of four distinct sign types (Fig. 1.).

	Audio	Visual
Verbal	Words heard	Words read
Nonverbal	Music + special effects	The picture Photography

Fig. 1. *The four components of the audiovisual text*
Source: Zabalbeascoa (2008)

As it can be seen from Fig.1., these include audio-verbal signs, which encompass spoken words; audio-nonverbal signs, which encompass all other audible sounds; visual-verbal signs, which involve written language; and visual-nonverbal signs, which encompass all other visual cues or symbols. Thus, the study of semiotics in film is concerned with analyzing how filmmakers use signs and symbols to convey meaning beyond the surface level of the narrative. As depicted in Fig.1., each of the signs has its distinct characteristics and potential for conveying meaning. Through these signs, filmmakers can create a rich tapestry of imagery and sound that engages the viewer on multiple levels. Furthermore, by incorporating symbols, motifs,

and cultural references into their work, filmmakers are able to create a sense of depth and complexity that encourages the viewer to engage with the film beyond its immediate storyline, opening up new avenues for interpretation and meaning-making. As such, studying semiotics in film is a vital tool for understanding how cinema operates as a form of cultural communication and for exploring the complex relationships between media, meaning, and the human experience.

Undoubtedly, working with film presents a multitude of challenges for the filmmaker due to the unique characteristics of this hybrid medium. The film is a complex text combining cinematic language with synchronized images, necessitating high precision and coordination between the visual and auditory elements. Moreover, the language used in films is of a particular kind, with average morphosyntactic and lexical complexity, often with lines shorter than actual speech (Benucci, 2012, p. 282), and this poses an additional layer of complexity. The filmmaker must carefully craft dialogue and monologue that conveys the necessary information while simultaneously contributing to the aesthetic and artistic elements of the film.

The latter can be regarded as a linguistic phenomenon in which language, both spoken and written, plays a vital role in shaping the meaning of the film. Language is a primary means of conveying the narrative and communicating information to the viewer. Additionally, the use of language in the film serves to create mood, atmosphere, and character development. The dialogue, voice-over narration, and on-screen text all contribute to the linguistic aspect of the film. However, the film language is not limited to the spoken or written word. Sound effects, music, and visual cues also play an important role in conveying meaning to the viewer. The interaction between these linguistic elements creates a complex and multifaceted experience for the viewer, both visual and auditory. The linguistic phenomenon of the film has been studied extensively by scholars across a range of disciplines, including linguistics, film studies, and cultural studies. Examining film as a linguistic phenomenon yields a significant understanding of the mechanisms by which language functions within the wider sphere of cultural communication.

The film as a linguistic and semiotic phenomenon has implications for translation and its application in foreign language classrooms. Translation of films involves transcribing verbal dialogue and capturing the visual and auditory elements that convey meaning. The former requires an understanding of the film's linguistic and semiotic aspects, including cultural nuances, visual aesthetics, and the intended audience. Translating films also involves making decisions on subtitles, dubbing, or voice-over techniques,

which can impact the overall interpretation and reception of the film in different cultural contexts.

In conclusion, understanding film as a linguistic and semiotic phenomenon is crucial for comprehending its intricacies and application in foreign language classrooms. Films are linguistic artifacts and semiotic systems that communicate meaning through visual and auditory signs. Recognizing the role of language and semiotics in film can enrich translation practices and enhance foreign language learning experiences. Furthermore, further exploration of film as a linguistic and semiotic phenomenon can contribute to the interdisciplinary field of film studies and pedagogy, shedding light on the complexities and dynamics of visual communication.

Translating films: challenges and opportunities

Translating films presents both challenges and opportunities for translators. Films are a unique medium that combines visual and auditory elements with language to create a rich and complex experience for the viewer. Consequently, translating films requires not only linguistic skills but also cultural sensitivity, technical expertise, and a keen understanding of the artistic and narrative elements of the film. We aim to provide an overview of the challenges and opportunities of translating films, including the linguistic, cultural, and technical aspects of the process.

One of the primary challenges of translating films is the linguistic complexity of the medium. Films often use colloquial language, slang, and idioms lacking a direct equivalent in the target language. Moreover, the use of language in films is not limited to dialogue but also includes voice-over narration, on-screen text, and sound effects. Finally, a film presents “a wider communicational context, in which non-verbal elements add meaning to each utterance, reinforcing and complementing the verbal element of the communicative act in a foreign language” (Lertola, 2019, p. 10). The translator must carefully consider how to convey the intended meaning while preserving the original’s style, tone, and cultural nuances.

Another challenge of translating films is the cultural context in which the film was produced. The context in which the source text effectively performs its intended functions differs from that of the target text (Nord, 2018, p. 56). The source text offers a proposition of information that constitutes the genesis of the proposition of information explicated in the target text. Therefore, a comprehensive analysis of the source text steers the translation procedure by furnishing the foundation for determinations concerning: a) the practicality of the translation task, b) the source-text components that bear pertinence to a functional translation, and c) the

translation tactic that will culminate in a target text that conforms to the specifications outlined in the translation directive (Nord, 2018, p. 58). Thus, films are often deeply embedded in the cultural context of the source language, and the translator must be familiar with the social and historical references that underlie the narrative. Moreover, the translator must also consider the cultural context of the target audience, ensuring that the translation does not perpetuate stereotypes or misrepresentations.

In addition to linguistic and cultural challenges, translating films presents technical challenges. Films often use specialized terminology, such as medical jargon or legal terminology, which requires a high level of background expertise from the translator. Onyshchak et al. (2021, p. 231) claim that “the encyclopedic and specific knowledge they have acquired in advance contributes to conveying the rich subtlety of mental models that both individuals and cultures bring to bear on the communication process”. Moreover, films may use complex visual and auditory effects, such as subtitles, dubbing, or voice-over narration, which require specialized software and technical knowledge. Lertola (2019, p. 9) believes that “the translation involved in subtitling implies linguistic and metalinguistic awareness and an ability in contrastive analysis, skills necessary in order to complete a monosemiotic, written translation task as well”.

Furthermore, audio description has recently been introduced as “accessibility mode” (Talaván, 2020, p. 575), a form of AVT that serves the purpose of rendering video content amenable to the sensory perception of individuals experiencing blindness or visual impairment (Navarrete, 2018, p. 129). The former poses unique challenges for translators, as it requires them to provide a detailed and vivid portrayal of the visual elements in the video without interfering with the audio content. In addition, translators must also ensure that their descriptions are clear, concise, and appropriately timed so as not to detract from the overall viewing experience. Therefore, they must have a strong understanding of the target audience and the specific requirements and standards of audiovisual description mode to provide an effective and engaging experience for all viewers.

The neurolinguistic tactic in the film is to analyze the motives of the recipient's behavior and identify the stated main motive for the behavior, which is usually expressed explicitly, and the secondary benefits, which are usually expressed implicitly. In the studied text, the main, explicitly expressed motive of behavior is the achievement of safety. Implicitly, the recipient is motivated to perform the act by secondary benefits: self-affirmation, increased self-esteem, and evaluation by society.

Algorithmically, this scheme can be represented as follows: Adaptation, Relationships, Support of the recipient, Modalities (analog marking), Violation of the pattern (oxymoron and combination of features of different speech styles), Introduction of new information into the worldview of the recipient, Privatization of knowledge by him, Change of the worldview of the recipient, Change of the behavior of the recipient .

Despite the challenges of translating films, there are also opportunities for translators to contribute to the artistic and cultural exchange that films represent. Pettit (2009, p. 44) notes that “an audiovisual text offers a cultural representation of the world, both through language and the image”. In this regard, translators can play a vital role in bridging two linguistic and cultural divides, bringing films to new audiences, and promoting cross-cultural understanding. Moreover, translating films can also provide opportunities for translators to hone their skills and engage with complex linguistic and cultural issues. According to Presner et al. (2021, p. 131), the translator’s cognition, despite not aiming to construct a precise representation of reality, plays a pivotal role in coordinating the process of semiotic translation. In other words, while cognition does not strive to create a complete and accurate model of reality, it is crucial for mediating the complex meaning-making process.

Translating films is a complex and multifaceted process that requires a high level of linguistic, cultural, and technical expertise. However, the challenges of translating films are opportunities for translators to contribute to the artistic and cultural exchange that films represent. By understanding the linguistic, cultural, and technical aspects of the process, translators can play a vital role in bringing films to new audiences and promoting cross-cultural understanding.

Adapting film for linguodidactic purposes: targeting language proficiency, cultural awareness and translation competence

The film has long been recognized as a powerful tool for language learning, providing learners with exposure to authentic language use and cultural context. Recently, there has been a growing inclination towards adapting films for linguodidactic purposes, namely for explicitly teaching language proficiency and cultural awareness. Scholars investigate audiovisual translation in the context of foreign language teaching practice to assess its potential for enhancing language learning outcomes (Borguetti & Lertola, 2014; Giampieri, 2018; Herrero & Escobar, 2018). As highlighted by McLoughlin (2019, p. 486), recent advancements in AVT pedagogy have positioned it as an active task demanding active participation from students

in translating the verbal soundtrack and generating their own subtitled or revoiced rendition. However, adapting films for linguodidactic purposes involves carefully selecting, modifying, and supplementing films to align with specific language learning goals and objectives. This process requires consideration of factors such as language proficiency level, cultural relevance, and pedagogical principles.

As a visual and auditory medium, the film offers a unique and engaging way for learners to develop their language skills. Bobadilla-Pérez & Carballo de Santiago (2022, p. 82) argue that “AVT seems particularly useful as a classroom resource due to its sheer versatility, as not only can different AVT modes be used to focus on certain skills, but even a single AVT mode can be applied in an infinite number of ways and accompanied by many different pre-and post-task activities”. The scholars suggest that AVT can be tailored to suit the specific needs and goals of language learners, making it a flexible and effective tool for language instruction in the classroom. For instance, by watching films, learners can improve their listening skills, expand their vocabulary, develop their speaking skills through mimicking and repetition, and enhance their cultural understanding. Films also provide a window into the target culture, exposing learners to different customs, traditions, and social norms. Finally, AVT also “helps enhance students’ digital competence, as in many cases they will need to use specific software tools to carry out an AVT related task” (Bobadilla-Pérez & Carballo de Santiago, 2022, p. 82).

This research paper aims to investigate the potential of using film excerpts, both in their original and dubbed versions, as stimuli for foreign language learners. “The Interpreter” (Pollack, 2005a) provides an immersive language exposure experience as the film is set in a multilingual environment. The main character is a United Nations interpreter who speaks multiple languages, including English, French, and Ku, a fictional African language. The students can listen to and analyze the different languages used in the film, including their pronunciation, intonation, vocabulary, and cultural context, which can help them develop their language skills and familiarity with different dialects.

Moreover, the film depicts authentic language use in various contexts, such as diplomatic negotiations, international conferences, and everyday conversations, which can expose future translators to real-world language usage. They can learn how language is used in different settings, including formal and informal situations, and understand the nuances, idioms, and cultural references used in different languages.

The study specifically highlights how exposure to film sequences can enhance students’ language proficiency and cultural awareness. In order to

attain this objective, a case study was undertaken, encompassing a cohort of ten undergraduate students pursuing their Bachelor's degree. The latter participated in a translation workshop where they watched film excerpts in both English and their native language, Ukrainian. The selected film excerpts ranged from a few seconds to a few minutes long and focused on film dubbing. Through a comparison of dubbed fictional language with original dialogue in both the source and target languages, one can discern distinctive characteristics of dubbed conversation, distinguishing it as a unique linguistic form worthy of independent study rather than solely in terms of its fidelity to the source text (Pérez-González, 2014, p. 165).

The students were working in groups. In this respect, the conventional format of a translation exercise class is transformed into a collaborative workshop, wherein the instructor assumes the role of a facilitator of student learning (Williams, 2013, p. 116). Students are organized into groups, wherein they actively participate in the sharing and exchange of ideas and engage in decision-making processes.

The comprehensive analysis focuses on a comparison between the original language film "The Interpreter" (Pollack, 2005a) and its corresponding dubbed version, "Perekladachka" (Pollack, 2005b). The students were shown the selected excerpts from the films to heighten their language awareness and facilitate learning. Before the workshop, the students were informed that they would be viewing film sequences in both the original English and Ukrainian dubbed versions. The former were then tasked to evaluate the faithfulness and naturalness of the dubbed renditions. Specifically, the students were prompted to identify the applied translation transformations and any issues with the dubbed sequences and, if necessary, correct them. In order to assist their analysis, the students were provided with transcripts of the dialogues, allowing them to focus on linguistic aspects.

The initial film sequence screened for the students was procured from the introductory segment of the film: *Excuse me, folks, you need to follow me* (Pollack, 2005a). *Vybachte, proidit, bud laska, za mnoiu* (Pollack, 2005b). It depicts the scene when the participants of the UN assembly come across the security guard in the lobby of the conference hall. The sentences convey similar meanings in terms of giving polite instruction to a group of people to follow the speaker. However, some differences in wording and formality level are evident. The English utterance appears to be in a formal register. The use of "*folks*" is relatively informal and friendly, while "*excuse me*" adds a polite tone to the sentence. The phrase "*you need to*" is more direct and authoritative, suggesting a sense of urgency or obligation. On the other hand, the sentence in Ukrainian appears to be in a more formal register. The

word “vybachte” in the target language text serves as a courteous means of capturing people’s attention. Similarly, “*bud laska*” imbues the request with a sense of politeness. Furthermore, the expression “*za mnoiu*”, substituting a concept akin to “follow me”, is more formal. The pragmatic adaptation of the sentences is tailored to the cultural norms and language conventions of the respective target audiences.

The students gained several insights from the analysis of the given sentences. Firstly, they observed how different languages and cultural contexts influence the wording and formality level of similar instructions. In this case, the English sentence exhibits a formal register, while the Ukrainian one proves to be even more formal in comparison. Secondly, the students learnt about the nuances of politeness in two distantly-related languages. The phrases employed in English and Ukrainian utterances convey politeness in different ways, reflecting the specific cultural norms and language conventions of each language. The conducted analysis highlighted the importance of considering the cultural and contextual factors when translating to ensure that the translated text is appropriately adapted to the target audience.

Another formidable challenge, admirably overcome by the students, was in the following sentence sequence: *It will end here. The teacher will never leave this room alive. That’s it. The teacher will never leave this room alive* (Pollack, 2005a). Use *zakinchytsia tut. Uchytel ne pide z tsiei zaly zhyvym. Tse vse. Uchytel ne pide z tsiei zaly zhyvym* (Pollack, 2005b). In the provided sentences, repetition and pragmatic inference are utilized to convey a sense of finality and a dire consequence. The former are written concisely and assertively. The repetition of the sentence “*The teacher will never leave this room alive*” (Pollack, 2005a) helps reinforce the heroine’s main arguments or key messages. The word “never” further intensifies the sense of impossibility for the teacher to leave the room alive. The implication is that a grave threat or danger is present in the room, creating a sense of urgency. Regarding pragmatic inference, the Ukrainian translation utilizes repetition to convey a similar sense of finality and urgency.

The students admitted that the translator needs to deeply understand the context in which the source text is written, including the nuances of language and culture. In this case, the analysis highlighted how repetition and pragmatic inference convey a sense of finality and dire consequence in the source text and how the translator has successfully conveyed the same sense of urgency in the target language.

The students observed an instance of mistranslation but commented that it might have been deemed necessary in light of the incongruity between the lip movements and the translated text: *The state wants you to know the SA*,

CLA, FBI, whatever you need to keep this maniac's heart beat until he makes his speech (Pollack, 2005a). *Z departamentu perekazaly, natsbezpeka, TsRU, FBR, use, shcho zavhodno, aby lyshe sertse tsoho maniiaka bylosia, poky vin vyholosyt promovu* (Pollack, 2005b). The complex object in the source language message is replaced by the passive construction in the target language.

Furthermore, the sentences are worth analyzing since they contain abbreviations. The latter pose unique challenges and considerations in AVT. They are commonly used for brevity and convenience and may carry cultural references that are not easily translatable. For instance, *SA*, *CLA*, and *FBI* are related to specific American organizations and institutions meaningful only in the source culture. Therefore, the translators carefully considered the cultural relevance of the suggested abbreviations and adapted them accordingly (*natsbezpeka*, *TsRU*, and *FBR*) to ensure their meaningfulness in the target language and culture.

“The Interpreter” (2005a) also depicts translation challenges as the main character interprets complex and sensitive information between different languages in real time. Future translators can observe the challenges of interpreting, including dealing with cultural nuances, managing time constraints, and maintaining accuracy and neutrality in their translations. They can also learn about different interpreting techniques, such as consecutive and simultaneous interpreting, and how they are used in different situations. The film also addresses professional ethics in translation and interpreting, including issues such as confidentiality, impartiality, and conflicts of interest. Future translators can learn about the importance of adhering to a code of ethics in their translation work and understand the ethical dilemmas that translators may encounter in their profession.

As a conclusion, we note that to achieve the goal - persuasion of the recipient - a complex strategy is used, which includes verbal and non-verbal levels, a part of which is a dedicated tactic consisting of nine techniques of neurolinguistics.

Overall, “The Interpreter” can serve as a valuable tool for future translators to improve their language proficiency, develop translation skills, gain cultural understanding, and learn about professional ethics. However, it is essential to remember that it is just one resource and should be supplemented with other language learning materials and real-world language practice for comprehensive language proficiency development.

Conclusion

The primary objective of the present investigation is to explore the potential of film as a semiotic and translational phenomenon for enhancing

foreign language proficiency and translator training. This paper critically examines the theoretical foundations of implementing films in language education, emphasizing the pivotal role of semiotics and translation in language acquisition and the pedagogical benefits of integrating films into foreign language teaching. The study is undertaken through a systematic analysis of the existing literature on audiovisual texts and the unique challenges involved in their translation. Moreover, the research presents a case study that scrutinizes the students-translators' experience translating the film "The Interpreter" (2005a) from English into Ukrainian.

The comprehensive analysis of students-translators' reflections on AVT of "The Interpreter" (2005a) demonstrates that adapting films for language learning can bring several benefits. Firstly, films can provide authentic and engaging language input, exposing learners to different accents, dialects, and registers of the target language. Secondly, films can help learners develop cultural awareness by providing insights into the customs, traditions, and social norms of the target culture. Moreover, films can foster motivation and interest in language learning, as learners are often highly motivated to watch films in the target language. However, there are also challenges in adapting films for language learning. One challenge is the potential for cultural bias in films, as they are often produced from a particular cultural perspective and may not always accurately represent the diversity of the target culture.

As the inquiry into AVT within the scope of translator training is not sufficiently extensive, it is necessary to initiate further research to address these concerns effectively.

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